

THE
COMMON SCHOOL JOURNAL.

VOL. VI.

BOSTON, DECEMBER 2, 1844.

No. 23.

THE STRUGGLE FOR FAME.

ADVICE TO AN ASPIRANT.—BY CHARLES MACKAY.

If thou wouldst win a lasting fame ;
If thou th' immortal wreath wouldst claim,
And make the future bless thy name ;

Begin thy perilous career,
Keep high thy heart, thy conscience clear,
And walk thy way without a fear.

And if thou hast a voice within,
That ever whispers, " Work and win,"
And keeps thy soul from sloth and sin ;

If thou canst plan a noble deed,
And never flag till it succeed,
Though in the strife thy heart should bleed ;

If thou canst struggle day and night,
And, in the envious world's despite,
Still keep thy cynosure in sight ;

If thou canst bear the rich man's scorn,
Nor curse the day that thou wert born,
To feed on chaff, and he on corn ;

If thou canst dine upon a crust,
And still hold on with patient trust,
Nor pine that Fortune is unjust ;

If thou canst see, with tranquil breast,
The knave or fool in purple dress'd,
While thou must walk in tatter'd vest ;

If thou canst rise ere break of day,
And toil and moil till evening gray,
At thankless work, for scanty pay ;

If, in thy progress to renown,
Thou canst endure the scoff and frown
Of those who strive to pull thee down ;

If thou canst bear th' averted face,
The jibe, or treacherous embrace,
Of those who run the self-same race ;

If thou in darkest days canst find
An inner brightness in thy mind,
To reconcile thee to thy kind ;—

Whatever obstacles control,
Thine hour will come.—go on,—true soul !
Thou 'lt win the prize, thou 'lt reach the goal !

If not,—what matters ?—tried by fire,
And purified from low desire,
Thy spirit shall but soar the higher.

Content and hope thy heart shall buoy,
And men's neglect shall ne'er destroy
Thy secret peace, thy inward joy.

But if so bent on worldly fame,
That thou must gild thy living name,
And snatch the honors of the game ;

And hast not strength to watch and pray,
To seize thy time and force thy way,
By some new combat every day ;

If failure might thy soul oppress,
And fill thy veins with heaviness,
And make thee love thy kind the less ;

Thy fame might rivalry forestall,
And thou let tears or curses fall,
Or turn thy wholesome blood to gall ;

Pause ere thou tempt the hard career,
Thou 'lt find the conflict too severe,
And heart will break and brain will sear.

Content thee with a meaner lot ;
Go plough thy field, go build thy cot,
Nor sigh that thou must be forgot.

[For the Common School Journal.]

No. XII.

ON TEACHING READING.

If you have got your pupil along so far as to read easy, simple sentences well ; i. e., distinctly, promptly, without stammering, drawling, or nasal twang, and according to the sense,—you have accomplished a great and good work. Children acquire the habit of stammering, and drawling,—and disregarding all proper intonation, in the early stages of this art, by being put to read either what has no sense in it, or what they cannot understand, or what they are not familiar with. But if they have been taught to take the first steps right, all which follows will be comparatively easy. The pupil has now acquired so much skill and interest in the art, that, if supplied with suitable books, he may entertain and improve himself. From this time, you may expect his progress will be rapid.

In teaching reading, whether to younger or older pupils, let all your exercises be short. A few lines well read are better than whole paragraphs mumbled and hurried over as they often

are, in school. Tax your ingenuity to render them interesting to your pupils. Multiply and vary questions and remarks indefinitely:—grammatical, historical, biographical, geographical, moral and philosophical. Let the intellect and the sentiments of your pupils be constantly called into action; and draw from every lesson whatever it can contribute to their improvement. Reading exercises are often tedious affairs in school. And how can it otherwise be, while they are taught and practised as at present? Children are taught at first a, b, c, and bla, ble. Afterwards a class is called out, and they read, in dull, monotonous rotation, beginning at one end, and going straight on to the other, what few understand, and fewer still are interested in, without question or comment! Thus conducted, the exercise *must* be dull. Do not fail from the beginning to make it lively, entertaining and instructive, by the valuable, pleasing, and various information of which it may be made the medium of communication. How many and various questions, the following lines, for instance, might suggest!

“Night is the time for care;
Brooding on hours misspent,
To see the spectre of despair
Come to our lonely tent,
Like Brutus, 'midst his slumbering host,
Startled by Cæsar's stalworth ghost.”

Besides all the inquiries about the meaning of words, their derivation, composition, and pronunciation; also, articulation, accent, emphasis, tone, inflection, pauses, and cadence; we might ask, what is the cause of night? and run into a consideration of various astronomical phenomena. We might ask the uses and advantages of the night;—why it so often proves a season of care to many rather than a season of rest. And in this connection, we might moralize on the importance of wholesome diet, vigorous exercise, and an approving conscience, as the best preparatives for quiet and refreshing sleep. “Spectre of despair.” What form of speech is this? Do spectres and apparitions ever really appear? Is there any ground for anxiety or alarm about them? What is the difference between *house* and *tent*? Describe a tent, and show its use and construction. Who was Brutus? and who Cæsar? Where did they live? What was their business? When, and where, and how, did they die? Where is Rome? and the like.

One great hindrance to learning to read, is the want of suitable books for young pupils. I know of none more suitable than Gallaudet's and Worcester's Primer, Worcester's First Book; and, for the more advanced classes, the whole series of Worcester's books seems to me to possess as high claim as any others. Of the “Young Reader,” by Pierpont, and the “Mount Vernon Reader,” by Messrs. Abbott, I think highly. The former might be taken immediately after Worcester's Primer, and the latter, which, besides being a very good reading book, breathes an excellent moral spirit, would do admirably for a more advanced stage of education. For the *most* advanced classes in school, I should choose the National Reader, and

Worcester's Fourth Book, in preference to most of the selections which I have seen. There are other and more recent productions which have also high claims; as the Village Reader, published at Springfield, and the First Class Reader, by B. D. Emerson. Porter's Analysis, or Rhetorical Reader, contains some excellent pieces for practice, as well as valuable suggestions and rules for Reading. And among the highest recommendations of Worcester's series, are the useful hints and rules which accompany each lesson.*

But most of our school books fail, I think, in their arrangement, and in the selection of pieces quite above the comprehension of most school readers. They should be more simple,—more conversational, and more like every-day business and matter-of-fact life. The fact that so many have failed in the attempt to make good school books, shows the difficulty of the undertaking. It is, indeed, much easier to point out the faults of a piece of workmanship, than to mend them.

In this connection it might naturally be expected that I should give some rules and directions for reading, in its progress and higher advancement. I have already said,—give variety as much as possible to your reading exercises, and thus endeavor to create an interest in them. For these and for all other exercises, make special preparation. Store your minds with facts, historical and biographical, that may serve to illustrate, or awaken an interest in the portion read. Yea, enliven the exercise with the narration of appropriate and interesting anecdotes. At one time, assign the same portion to the whole class; at another, give to each scholar his separate and distinct portion or paragraph for reading, requiring him, however, to have a general acquaintance with the whole lesson, so far as facts and sentiments are involved. Sometimes call upon the class to read where they have not studied, or a piece which they have not prepared. Some, indeed, are of the opinion that lessons for reading and spelling should never be assigned to scholars for *preparation*, but that they should always be called upon to read at sight what they have not studied. This, I think, is Mr. Palmer's idea, the author of the "Teacher's Manual." It is true, this is what all advanced scholars should aim at, and ultimately acquire; for it is what we must practise in real life. We must often, and generally too, read what we have not looked over. But I think this power, or art, is to be acquired by practice and the process of training, rather than to be expected of learners at the beginning. Mr. Palmer also objects to scholars studying and preparing *arithmetical* lessons. Upon this plan, it seems to me, it would be difficult to find occupation for them except when at the recitation seat.

At one time, let all read the same paragraph, section, or verse; and again, let one read the whole chapter or lesson, while the others listen, *without looking upon the book*. It is a good thing to be a good listener; almost as good as to be a good reader. This

* "The American Common School Reader and Speaker," a work just published by John Goldsberry and William Russell, is intended to combine many or most of the excellences of the above-named works.—ED.

is a part of education; and a part very proper for the school-room. How many evils arise from the want of a power to fix the attention!—What discrepancies of testimony! Another advantage will arise from this practice of listening, *without* the book. The reading must be sufficiently loud and distinct to enable the listeners to discriminate by the *ear*, without the aid of the eye, between combinations of letters very similar in sound, though very different in sense. That injunction, so often repeated by teachers to a class when reading, “Look on your books, and *see* whether he reads right,” it is not always wise to enforce. There is another, which I would sometimes substitute for it: “Lay aside your books, and *hear* whether he reads right.” This will enable the listeners to determine whether the reader has a clear utterance and distinct articulation. And it will prepare them to listen in after-life to a reader or speaker, as they must often do, without the aid of a book, by which to keep up the connection. In listening to a reader, the class would be guided chiefly by the ear; but with book in hand, they are often guided chiefly by the eye. They think they *hear* and understand; but it is with them rather, *SEE and understand*. Perhaps a better way would be to allow, alternately, half the class to look on the book, and the other half to listen without book. For, sometimes, readers read distinctly and loud, and make good sense, and yet leave out, or put in words, or substitute other words for those in the book;—a fault, which those listening without the book, would not be likely to detect, and yet a fault, which, as leading to habits of carelessness, calls for attention.

I have already said,—do not hear the class in regular rotation from one end to the other; but *promiscuously*. Neither is it necessary to hear every one in the class read every time it is called out, as parents and *some* teachers suppose. It is better for one or two only to read thoroughly and correctly, while the others listen attentively, than for the whole class to read in a hurried, confused, faulty manner. In all things regard not the principle how *much*, but how *well*.

Again, scholars need not always read to a period, or full pause, or to the end of a sentence or paragraph, or even to *any* pause. Sometimes, rather, let one commence and read to the middle of a sentence, and then a second one take it up there in the midst of the sentence, and just where, it may be, the sense is incomplete, and finish it. At one recitation, you can spend most of the time in reading; at another, in questioning, explaining, and making promiscuous remarks. Again, *let the class hear you read*. This will be an excellent mode of spending the time, especially if you allow your pupils to remark upon your reading. This can be done with safety and profit, where a right state of feeling prevails.

After a scholar has read, point out to him his faults in pronunciation, pauses, inflections, tones; in omitting, substituting, or putting in words, or any fault in regard to the general style and execution of the reading as affecting the meaning, strength or beauty of the passage. Read it over to him once or twice

yourself, or let one or more of the class read it, and then let the reader try again. Be sure *you do the last*. Some teachers will notice a fault in reading, show by example how the sentence should be read, and then, without requiring the scholar to read it over again, and correct his own fault himself, pass on to the next. This is very faulty.

Do not stop a scholar, or allow your pupils to interrupt him, in the midst of his performance, but wait until he gets to the end; unless for some gross fault or blunder, which utterly perverts the sense and destroys all propriety of reading. It is perplexing and discouraging to a performer to be so interrupted, and it will almost certainly defeat the very object of his reading. It is better by far to let him go on to the end of the sentence, and then call his attention to his faults in a mass.

Almost every scholar will have something good and deserving imitation in his manner, as well as something faulty. Call the attention of the whole class to the point of *excellence*, as well as to the fault, and urge them to imitate the one and avoid the other. One will read too fast, another too slow;—one too high, another too low. One will be very indistinct and chattering, yet perfectly correct in all his intonations and inflections; another, who is perfectly distinct, is very monotonous. And again, a third, who avoids the faults of both, will hesitate, stumble, and miscall words.

Satisfy yourself in any proper way, and in various ways, that your pupils understand what they are reading about, and what is said of it. Question them on every exercise, and frequently require them to give oral or written abstracts or analyses of the lessons. This is a capital exercise for mental discipline, and for acquiring the use of language and the art of constructing sentences,—a very important part, though not the most difficult part, of composition.

The power to read well, depends much, very much, on practice. Let your pupils, therefore, if possible, read often. But do not forget that much more is depending on systematic, thorough drilling, than upon the *quantity* they read. Two exercises a week, thoroughly and judiciously performed, will be better than half a dozen, or half a hundred even, such as I have known. Again, I repeat, take care that it does not become a dull, monotonous, unmeaning exercise. Let everything within its limits be turned to the cultivation either of the head or heart,—every word, remark, fact, allusion, and character. And vary your method until variety itself becomes monotonous. Do not, as thousands have done, allow your pupils to run over whole pages and chapters in a careless, rambling, superficial way, just that they may say they have read through their book. This is exactly the way to make them familiar with the book, while they know nothing about what it contains. Many a book, in this way, has been made to lose the charm of novelty before a single chapter in it was fully understood. This mode has nothing to recommend it, but that it is admirably calculated to make boys and girls careless and stupid.

One other thing I must not forget. Call the attention of your

pupils much and often to their own faults, (not always, however, directly,) or to faults to which they have a tendency; and especially to any and all the provincialisms, which may prevail in the community in which they have been brought up. Many words in common use are often very badly pronounced; and the very commonness of the fault is the reason why it is not noticed. Instance the words, *head, leg, bed, window, nature, catch, get, tobacco*, all the participial terminations in *ing*, and many others. These are pronounced ha-id, la-ig, win-der, ketch, git, &c., instead of hēd, lēg, windōw, cāch, get, &c. Furnish the pupils with a catalogue of such words, and all words that they are in the habit of mispronouncing; or rather, let them make out one for themselves, which you may require them to rehearse, until the errors are rectified.

A MIND which has once imbibed a taste for scientific inquiry, and has learnt the habit of applying its principles readily to the cases which occur, has within itself an inexhaustible source of pure and exciting contemplations. One would think that Shakspeare had such a mind in view, when he describes a contemplative man as finding

"Tongues in trees,—books in the running brooks,—
Sermons in stones,—and good in everything."

Accustomed to trace the operation of general causes, and the exemplification of general laws, in circumstances where the uninformed and uninquiring eye perceives neither novelty nor beauty, he walks in the midst of wonders; every object which falls in his way elucidates some principle, affords some instruction, and impresses him with a sense of harmony and order. Nor is it a mere passive pleasure that is communicated. A thousand questions are continually arising in his mind, a thousand subjects of inquiry presenting themselves, which keep his faculties in constant exercise, and his thoughts perpetually on the wing, so that lassitude is excluded from his life, and that craving after artificial excitement and dissipation of mind, which leads so many into frivolous, unworthy, and destructive pursuits, is altogether eradicated from his bosom.—*Sir John Herschell's Discourse on the study of Natural Philosophy.*

A FIXED POINT.—A German drawing master once told a lad, who wished to sketch landscapes from nature, that the first object was to choose some *fixed point of view*. The sagacious pupil chose a cow grazing beneath a tree. Of course his *fixed point* soon began to move hither and thither, as she was attracted by the sweetness of the pasturage; and the lines of his drawing fell into a strange confusion.

This is a correct type of those who choose public opinion for their moral fixed point of view. It moves according to the allurements before it, and they who trust to it have but a whirling and distorted landscape.

DRAWING.

LESSON ELEVENTH.

For this lesson, place the six blocks B, M, Q, R,* S, and N, upon the table, and arrange them as in the plate. The block Qa, stands so far from Mc, that one can place three cubes between both. Point 55 on Qa, lies horizontally opposite the middle, between 24 and 27 on block Mc. Block Sa lies close upon Qa. When the blocks are arranged, place yourself so far to the right hand, that when you hold the thread perpendicularly upon the line 36 71, (on the block Na,) the perspective point 38 is concealed by the thread, and the three points, 38, 36, 71, will be seen in a straight line.

Block Ba.

Place point 7 on this block, 2 inches from the lower, and about as far distant from the left side of your paper. Consider then whether the front face of the block Ba, is a square. When you have drawn this, draw

Point 79.

Hold the thread horizontally before 79, and see what part of the distance of the thread from 8, is contained in the line 8 7. Mark upon the paper the place of the thread over 8, by a point, and draw from this point to the right hand horizontally. Then hold the thread perpendicularly before 79, and see in what part the thread cuts the line 8 *g*. Mark this division point also upon the paper in the line 8 *g*, and draw from it upwards perpendicularly. Where this perpendicular line strikes the horizontal, there is found point 79.

Point *f*.

Draw out from 79, to the right horizontally, till over point *g*. Next hold the thread perpendicularly before *f*, and see what proportions of the distance of the thread from 9, is contained in the line 9 7. Mark upon this paper the place of the thread opposite 9 by a point, and draw upwards perpendicularly to the horizontal line drawn from 79. Where these cut each other is point *f*.

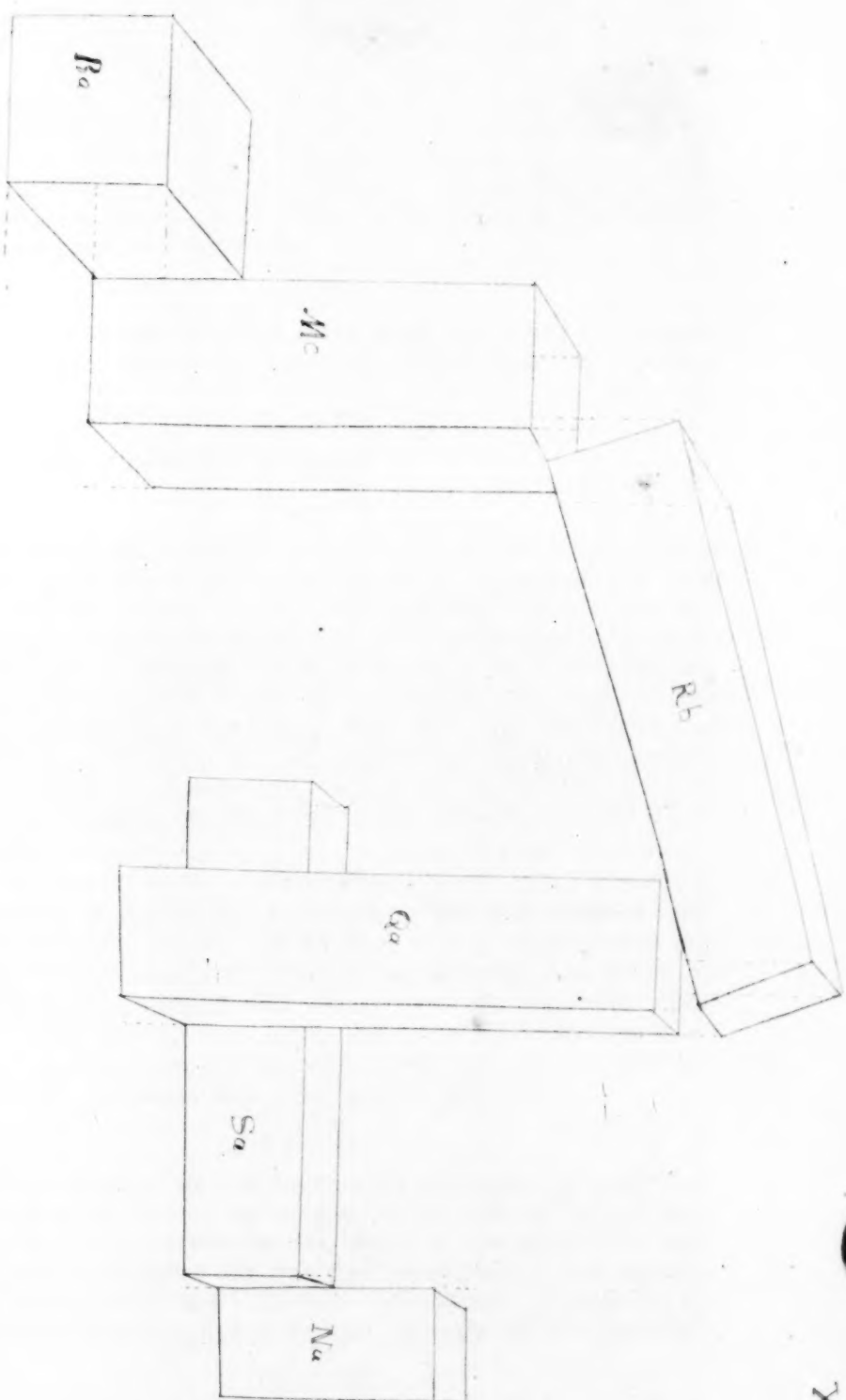
Point *i*.

Hold the thread horizontally before *i* or 83, and see in what part it cuts the line *g* 9. Mark this place upon the paper, in the line *g* 9, by a point, and draw from this point to the right hand horizontally. Where this horizontal line cuts the perpendicular descending from *f*, is point *i*.

Block Mc.

Point 84 must first be determined. Consider whether it stands perpendicularly over *f*, and twice as far from *f* as 83 is. For point 24 you are to observe, whether it lies opposite 83 horizontally, and as far from 83 as *f* does. Does point 25 stand over 24 perpendicularly, and opposite 84 horizontally?

* It will be seen that the engraver has drawn block R, a little out of proportion.



Point 31.

This point must be determined as 79 was upon block Ba.

The concealed point lying opposite 31 upon this block, may be determined thus : from 31, draw to the right hand horizontally till over 25. Then hold the thread perpendicularly before 27, which is below the concealed point on this block, and see how large a part of the distance of the thread from 24, is contained in the line 24 83. Mark the place of the thread opposite 24 by a point, and draw from this point upwards perpendicularly to the line drawn horizontally from 31. Where these lines cut each other, is the concealed point. A line must be drawn from 25 to that point as a guide line.

Point 27,

Will be determined like *i* upon block Ba, since the thread must be held horizontally before 27, to see where it cuts the line *f*, &c.

Block Qa.

On this block must first be drawn

Point 55.

Hold the thread horizontally before 55, and see where it cuts the line 24 27, (Block Mc.) It may be in the middle. If this is the case, draw upon the paper out from the middle of the line 24 27 to the right, a horizontal line, about as long as the perpendicular 24 25. Then hold the thread perpendicularly before 55, and observe whether it stands as far from 24 as 25 does. If this is the fact, then place upon the paper a point opposite 24, and as far from 24, as 25 from 24; and draw from this point upwards perpendicularly. Where this perpendicular strikes the line drawn horizontally out from the middle between 24 and 27, is point 55.

Point 54.

Hold the thread horizontally before 54, and observe how high you see it above 25, (Block Mc,) that is, what part of the distance of the thread from 25 is contained in the line 25 24, or how it compares with 25 84. Mark upon the paper the place of the thread over 25 by a point, and draw from this point to the right horizontally, till perpendicularly over 55. In the end point of this horizontal line you have the point 54.

Point 68.

Observe whether 68 lies horizontally opposite 54;—perhaps as far from 54, as the fourth part of the line 54 55. Is this the case? Then divide the line 54 55 on the paper, into four equal parts, and draw out one such part from 54 horizontally to the right. Point 68 is hereby determined. Does point 67 stand under 68 perpendicularly, and opposite 55 horizontally?

Block Rb.

For point 92 on this block, hold the thread horizontally before 92, and see where it cuts the line 84 31. Perhaps in the

middle. If this is the case, draw upon the paper from the middle of the line 84 31, to the right horizontally as far as to an imaginary line drawn perpendicularly upwards from 25. The end point of this horizontal line is point 92.

Point 93.

Hold the thread perpendicularly before 93, and see in what part it cuts the line 68 54. Mark this place upon the paper in the line 68 54, by a point, and draw from this point upwards perpendicularly. Then draw a line from 92 through point 54 to this perpendicular. Where they cut each other, is point 93.

Point 70.

Hold the thread perpendicularly before 70, and see in what part it cuts the line 54 68. Mark upon the paper this place in the line 54 68, by a point, and draw from this point upwards perpendicularly. Then mark the point 70 in this perpendicular as far from 93 as 68 stands from 54. (In order to convince yourself that the point 70 is placed right, hold your paper before you in such a way, that the line 93 92 shall lie horizontally. If in this horizontal direction, the line 93 70 stands perpendicularly upon 93 92, then point 70 is placed right.) Does point 69 stand as far from 70 as 92 from 93, and as far from 92 as 70 from 93?

Point 56.

Hold the thread horizontally before 56, and see what part of the distance of the thread above 69 is contained in the line 69 92. Mark upon your paper the place of the thread above 69, by a point, and draw from this point to the right horizontally. Next hold the thread perpendicularly before 56, and see what part of the distance of the thread from 69 or 92 is contained in the line 92 69. Mark upon your paper the place of the thread opposite 69 or 92, by a point, and draw from this point upwards perpendicularly. Where this perpendicular line meets the horizontal, there is point 56.

Point 59

This point is determined, if you draw from 56 a line parallel with 69 70, as far as over 70. When this is done, hold the thread perpendicularly before 59, and see in what part the thread cuts the line 70 93. Mark this point of division on line 70 93, and draw from it perpendicularly upwards. Where this perpendicular line cuts the one last drawn from 56, is point 59.

Point 58.

Hold the thread horizontally before 58, and see in what part it cuts the line 93 70. Mark this point of division on line 93 70, and draw from it horizontally to the right. Then draw a line from 59, parallel with 70 93, as far as this horizontal line. Where they cut each other, is point 58.

Point 85.

Hold the thread horizontally before 85, and see in what part it cuts the line between 93 54, (Block Rb.) Mark this point of

division on line 93 54, and draw from it horizontally to the right as far as over 68. Then hold the thread perpendicularly before 85, and see how many times its distance from 68, is contained in the line 68 54. Mark on your paper the place of the thread opposite 68, by a point, and draw from this point perpendicularly upwards as far as the line just drawn horizontally. Where these two cut each other, is point 85.

Point 86.

Draw from 85 perpendicularly downwards, as far as opposite 67. Then hold the thread horizontally before 86, and see how many times its distance above 67 is contained in the line 67 55. Mark the place of the thread over 67, and draw from this point horizontally as far as to the perpendicular line drawn from 85; then is point 86 determined.

Block Sa.

Point 95 on this block is first to be determined. Judge whether it lies as far from 86 as half of the line 86 85. (Block Qa.) If so, mark it so far horizontally towards 86. When you have connected 86 with point 95 by a line, then follows

Point 94.

Prolong the line 86 95 just drawn from 86, as far to the left as over 55. Then hold the thread perpendicularly before 94. and see how many times its distance from 55, is contained in line 55 67. Mark the place of the thread opposite 55, and draw from this point perpendicularly upwards to the prolonged line 95 86. Where these two meet, is point 94.

Point 60.

For this point, judge whether its distance from 94, is the fourth part of the whole length of Sa? If so, divide the line 94 95 into four equal parts, and place one such part perpendicularly over 94. Does point 61 lie horizontally opposite 60, and perpendicularly over 95?

Point 62.

It is determined as 31 on block Mc, or 79 on block Ba.

Point 63.

Draw from 62 horizontally to the right, as far out as 61. Then hold the thread perpendicularly before 63, and see how many times its distance from 95, is contained in line 95 61. Mark the place of the thread opposite 95, and draw from this point perpendicularly upwards, as far as to the horizontal line drawn from 62. Where these two meet, is point 63.

Point 72.

It is determined as 86 on Qa, or 83 on block Mc.

Block Na.

For 71 on this block, judge whether it lies horizontally opposite 72, and as far from 72 as 63. For point 73, see whether

it stands perpendicularly over 72, and as far from 63 as 72 does. Does point 36 lie horizontally opposite 73, and perpendicularly over 71?

Point 80.

It is determined as 79 on Ba.

Point 38.

Draw a horizontal line from 80, as far as perpendicularly over 36. In the end point of this horizontal line, 38 is found, because 38 appears to you in a straight line with 36 and 71.

This lesson is now completed.

THE YOUNG MAN'S LEISURE.

YOUNG man! after the duties of the day are over, how do you spend your evenings? When business is dull, and leaves at your disposal many unoccupied hours, what disposition do you make of them? I have known and now know, many young men, who, if they devoted to any scientific, or literary, or professional pursuits, the time they spend in games of chance, and lounging in bed, might rise to any eminence. You have all read of the sexton's son, who became a fine astronomer by spending a short time every evening in gazing at the stars, after ringing the bell for nine o'clock.—Sir Wm. Phips, who at the age of forty-five had attained the order of knighthood, and the office of high sheriff of New England, and governor of Massachusetts, learned to read and write after his eighteenth year, of a ship carpenter in Boston. William Gifford, the great editor of the *Quarterly*, was an apprentice to a shoemaker, and spent his leisure hours in study. And because he had neither pen nor paper, slate nor pencil, he wrought out his problems on smooth leather with a blunt awl. David Rittenhouse, the American astronomer, when a ploughboy, was observed to have covered his plough and fences with figures and calculations. James Ferguson, the great Scotch astronomer, learned to read by himself, and mastered the elements of astronomy whilst a shepherd's boy in the fields by night. And perhaps, it is not too much to say, that if the hours wasted in idle company, in vain conversation at the tavern, were only spent in the pursuit of useful knowledge, the dullest apprentice in any one of our shops might become an intelligent member of society, and a fit person for most of our civil offices. By such a course, the rough covering of many a youth is laid aside; and their ideas, instead of being confined to local subjects and professional technicalities, might range throughout the wide fields of creation; and other stars from among the young men of this city might be added to the list of worthies that is gilding our country with bright yet mellow light.—*Rev. Dr. Murray.*

THE broad light which popular education has spread abroad has revealed to human eyes and hearts such glimpses of the beauty and interest of the world, that where there is a particle of soul, there springs up an earnest desire to explore creation and commune with man.

DOING WRONG.

James. Why does Luther hold his head down, and look so sober?

George. He has done something wrong.

J. I thought so.

G. Why do you think so?

J. Because he looks guilty.

G. Can you tell by his looks, whether a boy is guilty or not?

J. Yes; can't you?

G. I don't know. How does a boy look when he is guilty?

J. Why he holds his head down, and is afraid to look you in the face; and acts ashamed of himself; and shows by his appearance that he suspects everybody knows he is guilty. If he is innocent, he is not ashamed to hold up his head, and speak like a man.

G. I remember once I was playing at Charlie Brown's, and he waded into the water, and wet his feet and clothes; and when his father came home he tried to hide from him. Don't you suppose he did so because he felt guilty?

J. Yes; that's it. But tell me, what has Luther done that is so bad?

G. On his way to school yesterday, he threw a stone at a lady, which liked to have hurt her very much.

J. What, threw a stone at a lady? Why, I am surprised he should have done so. What do you think will be done to him?

G. He will probably be kept after school, and his teacher will take him to see the lady, and he will have to ask her forgiveness, and suffer a great deal of mortification for his wickedness.

J. How much better is it to do right! Don't you think so, George?

G. Yes; I would n't feel as Luther does for all the world. For my part I mean to behave as well as I can, and then I shall have a peaceful conscience, and secure, besides, a good name, which the Bible says is rather to be chosen than great riches.—*Young Reaper.*

AUTHORITY is either that of brute force, personal authority, or the authority of law. Of the first, I have little to say. I admit its necessity in extreme cases.

Personal authority should be founded upon personal qualities; upon those which command respect, or those which win affection. Strength of character, intelligence, knowledge, wisdom, eloquence, are naturally commanding; the Christian graces, gentleness, kindness, patience, readiness to forgive, and the charity which *thinketh no evil*, are, as naturally, winning. On such foundations as these should the personal authority of the teacher be established. And let it not be deemed unreasonable in the community, or in those who have influence with the

community, to be making a continually louder call for such qualities as these, in the teachers of our public schools. There is a particular style of character appropriate to the vocation of a teacher. As the true spirit of Christianity more fully prevails, the demand for this must be more strongly felt, and more distinctly declared.

Higher than either of these forms of authority, is the authority of law. And, by law, I mean the moral law,—whatever is right, just, and true. Law, thus understood, appeals to the conscience; and it is only by the sedulous cultivation of the conscience, by bringing it into action, and keeping it in action, that the authority of law can be enthroned. Every school must have its regulations and laws, which should be obeyed, not because they are the regulations of the school, but because they are intrinsically reasonable, wise, and just. Every teacher who compels obedience to a law which is unwise, unreasonable, or unjust, does what he can to dethrone conscience, and set up his own will in its place. Of course, no teacher can be expected to make laws absolutely perfect. But they must be, according to his clear, unimpassioned judgment, as faultless as he can make them. And when made, they must be distinctly understood to be his; and never, for a moment, allowed to take the place, in the pupil's mind, of the great eternal laws of God.

The authority of law, as I have explained it, is absolutely good, in itself; but not so is any other authority. The end for which authority should be established, in a school, is the elevation of the pupil; the preparation, not only of his mind, but of his heart and his character, for the duties and responsibilities of life. It is, according to that excellent law of the Commonwealth which provides for the Common Schools,—“to impress on the minds of children and youth the principles of piety, justice, and a sacred regard to truth; love to their country; humanity, and universal benevolence; sobriety, industry, and frugality; chastity, moderation, and temperance; and those other virtues, which are the ornament of human society, and the basis upon which a republican constitution is founded.”

Now let me ask whether the authority of brute force, or,—if that expression seems a harsh one,—the authority which is established and maintained by corporal punishment, has a very direct tendency to form the minds of children to the virtues above enumerated? Is it not obvious, from the very words of the law, that a higher influence than fear of punishment, or emulation, or the desire of getting a prize, is expected to be exerted by every teacher in the public schools?—*G. B. Emerson.*

STUDY AND LABOR.—The misery of the world has been and still is, its *ignorant partialities*, whereby that true balance, which God designed to complete our happiness, is lost, and the mind is developed in one direction to the neglecting of truths of equal importance in another direction. Hence in one age the world has paid all attention to the body and developed its pow-

ers to the highest degree, making a man's stature and physical abilities the tests of his value as a human being. In another age, the intellect only was cultivated, and a poor, blind, vain philosophy was the standard of human worth. In an age still later, both the body and the intellect were neglected in the almost exclusive attention given to the cultivation of the moral and religious faculties; and the results were witnessed in the thousand fooleries of monkery, and in that long dark night of ages which settled on the world.

But now, thank Heaven, men are beginning to learn that man has a three-fold nature, and that the relative demands of each must share attention and cultivation proportionate to the value in the scale of being which God has assigned to it in creation. They are beginning to recognize these truths:

1. That in order to have a sound mind, it must have a healthy body to dwell in.

2. That in order to have a sound moral and religious state, the intellect must be well cultivated.

3. That in order to enjoy man's highest estate even in this life, the moral and religious faculties must be in a state of high cultivation and improvement.—*Morning Star*.

I'M GOING TO BE A MAN.—The Editor was visiting, some time since, in a family where he saw a little lad, about four years old. Calling the fellow to him, "Well, my little boy," said he, "what do you intend to be when you grow up?" He had asked the same question a great many times before, and some boys told him they meant to be farmers, some merchants, and some ministers. But what do you think was the answer of *this* little boy?—Better than all of them. "*I mean to be a man!*" said he. It will matter very little whether he is a farmer, or a merchant, or a minister, if he is a *man*;—he will be successful, and be loved and respected. The editor has known some persons who never became men, but were *great boys* after they were grown up. Ask your teacher, children, what makes a *man*, and then, like the little boy, aim to be one.

Hear what Robert Burns says—

"What though on homely fare we dine,
Wear hoddin-gray, and a' that;
Gie fools their silks, and knaves their wine,—
A man's a man for a' that.
For a' that, and a' that,
Their tinsel shows and a' that,
The honest man, though e'er sae poor,
Is King of men for a' that."

S. S. Messenger.

WHEN the king asked Euclid, the mathematician, whether he could not explain his art to him in a more compendious manner, he was answered, that there was no royal way to geometry. Other things may be seized by might or purchased with money: but knowledge is to be gained only by study.

YANKEE INGENUITY. The Yankees are proverbial for happy expedients, in cases of an emergency, an instance of which is pleasantly related by Willis, in one of his letters. He says:—"I was in a crowded church, listening to the Fourth of July oration;—what with one sort of caloric, and what with another, it was very uncomfortable, and a lady near me became faint. To get her out was impossible; there was neither fan nor *sal volatile* within twenty pews. The bustle after a while drew the attention of an uncombed Yankee, in his shirt sleeves, who had stood in the aisle, with his mouth open gazing at the stage in front of the pulpit, and wondering, perhaps, what particular difference between sacred and profane oratory required this pains-taking exhibition of the speaker's legs. Comprehending the state of the case at a single glance, the backwoodsman whipped together the two ends of his riding-switch, pulled his cotton handkerchief tightly over it, and with this effective fan, soon raised a breeze that restored consciousness to the lady, besides cooling everybody in the vicinity. Here is a man, thought I, brought up to have his wits ready for an emergency. His 'education has not been neglected.'"

SCHOOL BOOKS.

THE LECTURES DELIVERED BEFORE THE AMERICAN INSTITUTE OF INSTRUCTION, at Pittsfield, August 15, 16, 17, 1843, including the Journal of Proceedings, and a list of the officers. Published under the direction of the Board of Censors. Boston: William D. Ticknor & Co., corner of Washington and School sts. 1844.

ELEMENTS OF UNIVERSAL HISTORY, on a new and systematic plan; from the earliest times to the treaty of Vienna. To which is added, a summary of the leading events since that period; for the use of schools and of private students. By H. White, B. A. Trinity College, Cambridge. With additions and questions, by John S. Hart, A. M., Principal of the Philadelphia High School, and Professor of Moral and Mental Science, Member of the American Philosophical Society, &c. Philadelphia: Lea & Blanchard, 1844.

THE PRIMARY SCHOOL READER; first part; second part; third part: by William D. Swan, Principal of the Mayhew Grammar School, Boston. Designed for the first class of the Primary Schools, and second class in Grammar Schools. Boston: Little and James Brown.

AIDS TO ENGLISH COMPOSITION, prepared for students of all grades; embracing specimens and models of school and college exercises, and most of the higher departments of English Composition, both in prose and verse; designed as a sequel to "Progressive Exercises in English Composition." By Richard Green Parker. "Dimidium facti, qui cœpit, habet." Boston: published by Robert S. Davis. New York: Robinson, Pratt & Co., and Collins, Brother & Co. Philadelphia: Thomas, Cowperthwait & Co. Baltimore: Cushing & Brother. And sold by the trade generally. 1844.

[THE COMMON SCHOOL JOURNAL; published semi-monthly, by WILLIAM B. FOWLE AND N. CAPEN, No. 138½ Washington Street, up stairs, (opposite School Street,) BOSTON. HORACE MANN, Editor. Price, One Dollar a year, payable in advance.]